

ARCHIVE

UCLA FILM AND TELEVISION ARCHIVE NEWSLETTER

OCTOBER/NOVEMBER 1998



Moments from the Los Angeles Women's International Film Festival. Top row, left to right: Ellen Harrington, Robert Rosen and Andrea Alsberg; Randa Haines and Jimmy Smits. Second row, left to right: Betty Thomas, Sandra Levy, Walberg von Waldenfels, Carine Adler, Johanna Demetrakas, Odette Springer, Randa Haines. Third row, left to right: Pamela Rabe and Walberg von Waldenfels; Randa Haines and Victoria Hochberg; Carine Adler; Sid Ganis, John Frankenheimer and Betty Thomas. Bottom: Jeremy Kagan and Mary Lambert.

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MEMBER,
INTERNATIONAL FEDERATION
OF FILM ARCHIVES

FROM THE DEAN



As I approach my twenty-fifth year as a moving-image archivist, and as I take up new responsibilities as Dean of the School of Theater, Film and Television of which the Archive is an integral part, it seems to be an appropriate time to reflect back on the working principles that have guided the Archive's growth from a small study collection to a complex institution responsible for the safekeeping, study and programming of more than a quarter million titles. These principles are at once idealistic and pragmatic—guidelines for decision-making in a field where the overriding mission of safeguarding our film and television heritage intersects with the realities of multiple constituencies, conflicting goals and chronically insufficient resources.

First, the Archive maintains a firm commitment to a balanced allocation of scarce resources to preservation and to access. To save the cultural heritage solely for the future without providing access in the present risks consigning it to dead storage; but to use and possibly abuse original media materials, without any concern for preservation, sacrifices the needs of future generations to short-term expediency.

Second, the Archive strives to uphold the legitimate and frequently conflicting interests of a diverse array of media artists, copyright holders and Archive clients—a razzle-dazzle juggling act of artists' rights, property rights and the rights of the general public to have access to its collective memory.

Third, while recognizing the pragmatic necessity for careful selection in the acquisition and preservation, we are sensitive to changing tastes and the many possible uses for moving image works—as popular art form, historical document, cultural artifact, ideological influence or more simply as an enduring source of delight. Thus the Archive's single most compelling criterion for prudent selection has been humility—a disinclination to second-guess the values that future generations may derive from the broadest possible range of film and television productions.

Fourth, the Archive's maintenance of close collaborative relationships with sister institutions both nationally and internationally is not solely a principled belief in professional collegiality, but reflects the sober realization that the vastness of the preservation challenge surpasses the capabilities of any single institution.

Finally, in its preservation, exhibition and research activities, the Archive strives to be at once a passive repository for culturally significant material from the past and an active player in contemporary cultural affairs. We have a responsibility to advance the art form, build bridges to the creative community, and promote film and television culture as a whole.

Robert Rosen

Dean, School of Theater, Film and Television

Los Angeles International

by Cynthia Felando

*I have no more investment in triumphant woman
than I have in sex-object woman. I can only reflect the reality
of my own experience, which continues to be about loving, bating, acting
stupid, "waking up," trying to "sleep," being in despair, being courageous,
being terrified, getting excited, getting outraged, laughing.
A story about a woman who is only courageous is not enough for me.*

—YVONNE RAINER

"Action." The enduring directive issued by filmmakers has historically been associated with male directors. Indeed, the very term connotes masculinity. But lately it's being used by more and more female directors. It was the aim of the inaugural Los Angeles International Women's Film Festival to celebrate the tremendous vision, productivity and diversity of contemporary women film directors from around the world. Organized by the UCLA Film and Television Archive, in conjunction with the Directors Guild of America and the Academy of Motion Picture Arts and Sciences, the Festival was a tremendous success. Running from June 2 to 7, 1998, the Festival screened eight carefully selected feature films chosen from a field of over 75 films.

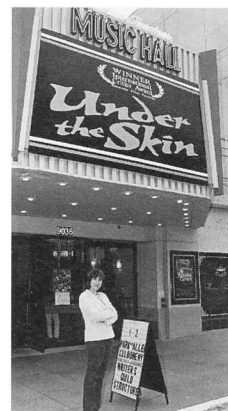
The 1970s witnessed the birth of women's film festivals. For a time, it seemed that they would survive and thrive. But within just a few years, they all but vanished. Nevertheless, during the past few years, the work of women directors has become a taken-for-granted feature of international festivals. Our hope was that the Los Angeles International Women's Film Festival would highlight the estimable accomplishments of directors who have succeeded in bringing their special visions to the screen. As pioneering 1970s filmmaker Yvonne Rainer's quotation suggests, the issue of feminism was not a thematic concern. Certainly some, perhaps all, of the diverse and highly talented filmmakers whose works were screened might call themselves "feminist," but their films themselves resist such simple categories.

The Opening Night festivities were held at the Directors Guild Theater, and consisted of a reception followed by a "Sneak Preview" of Randa Haines' newest film, "Dance With Me." A rousing musical-romance about the world of competition dancing, it boasts an amazing soundtrack and dance numbers. "Dance With Me" proved to be a real crowd-pleaser and helped kick off a truly memorable week of films. The remaining Festival films were screened at UCLA's James Bridges Theater. "Under the Skin," a first feature from British director Carine Adler, is a work of rare poignancy and power that dramatizes a young woman's anguish and sexual odyssey in the wake of her mother's untimely death. "The Well" from Australia's Samantha Lang is a visually rich thriller about a wild young woman who moves to the outback to work as a maid/assistant for a middle-aged woman and her brutish father. The two women become grotesquely dependent upon each other after the older woman's father dies, leaving her a small fortune. "Eighteen Springs," from well-known Hong Kong director Ann Hui, offers a deeply compelling and tenderly wrought tale of the relationship between two very different sisters over the course of eighteen springs. The paths their lives take both test and solidify their family loyalties, despite the pain such loyalties bring. "Gesche's Gift," from Germany's Walburg von Waldenfels, is loosely based on a true story, about Gesche Gottfried who became notorious in nineteenth century Bremen for killing fifteen people with arsenic. Known by her neighbors and friends as a moral and religious woman, a loving mother and devoted wife, Gesche embarked on a fifteen-year campaign of mass murder and, when apprehended, didn't deny her deeds but couldn't provide an explanation for her behavior. "Clubbed to Death," from French director Yolande Zauberman, is an Alice in Wonderland for the millennium, in which Lola awakens from a nap on the bus to find herself at the end of the line, literally and figuratively. Lost in a desolate suburb, she makes her way to a rave where love obstacles and

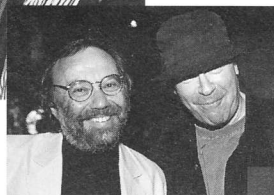
Women's Film Festival



Left to right: directors Noel Black, Mary Lambert, Christina Stevens, Victoria Hochberg, Randa Haines, Peter Deyell.



Top to bottom: Carine Adler; Chuck Workman (DGA) and director Henry Jaglom; Mary Lambert with Festival organizers Ellen Harrington (AMPAS), Andrea Alsberg (UCLA) and Elizabeth Stanley (DGA); author Ray Bradbury.



techno-music play a part. "Some Nudity Required," an American documentary by Odette Springer, is a personal and investigative documentary in which Springer asks the question, "How did I go from Beethoven to B-movies?" Trained from childhood as a classical musician, Springer ventured to Hollywood in the 1990s, where she became a music supervisor for over fifty Roger Corman erotic/slasher/action adventure movies. "Honey and Ashes," a Tunisian/Swiss production by Nadia Fares, is a fascinating character study of three women in contemporary Tunisia that exposes the challenges facing modern women in a society resistant to change and grappling with age-old social and religious restrictions. Following the screenings, the filmmakers participated in question-and-answer sessions.

On June 4, as part of the Festival, the Academy of Motion Picture Arts and Sciences hosted an entertaining and informative evening of film clips and conversation, at which the directors screened excerpts from their Festival films and discussed the personal, political and aesthetic issues they deem important, as well as the variety of challenges and rewards they encounter as filmmakers in their native countries. Betty Thomas, director of the recently-released "Dr. Doolittle," moderated the discussion. The filmmakers on the panel were Walburg von Waldenfels, Odette Springer and her co-director, Johanna Demetrakas, Randa Haines, Carine Adler, and "The Well's" producer, Sandra Levy.

The Los Angeles International Women's Film Festival received major funding from the National Endowment for the Arts, the California Arts Council and City of Los Angeles Cultural Affairs Department. Private sponsors included: Air New Zealand; the British Council; Dreamworks SKG; Evian; Goethe Institut; Los Angeles Magazine; LA Weekly; Lifetime Television for Women; Mondrian Hotel; the Streisand Foundation; Troma Entertainment and Lloyd Kaufman; and UCLA Center for the Study of Women.

The next Women's Film Festival is scheduled for June 1999.



Top row: Pamela Rabe, Johanna Demetrakas, Walburg von Waldenfels, Carine Adler.
Bottom row: Betty Thomas, Randa Haines, Odette Springer, Sandra Levy.



Festival of Preservation

by Donna Ross

THE NINTH FESTIVAL

OF PRESERVATION,

HELD FROM

AUGUST 1 THROUGH 30,

WAS A DIVERSE AND SATISFYING

MIXTURE OF FEATURE FILMS,

NEWSREELS, SHORTS, ANIMATION

AND

TELEVISION PROGRAMMING.

Opening the Festival in gala style at the James Bridges Theater was Victor Fleming's 1948 version of "Joan of Arc" starring Ingrid Bergman as the martyred saint and Jose Ferrer in his Oscar-nominated performance as the Dauphin. Celebrating the film's fiftieth anniversary, the full-length version was seen that night for the first time since its release. Originally a box office flop, the film was trimmed by some 45 minutes in hopes of attracting more viewers, and has been seen by most audiences only in that truncated form. UCLA collaborated with YCM Laboratories to restore the original by copying portions of two surviving three-strip Technicolor protection masters to fill in the parts deleted from the original three-strip camera negatives. The soundtrack was pieced together from multiple sources, allowing 1998 audiences to experience it as originally designed. As an added bonus, Preservation Officer Robert Gitt presented excerpts from various release versions with such features as added narration, "voices of the saints" and illustrative maps reminiscent of war propaganda films.

Closing night of the Festival commemorated another fiftieth anniversary: the release of the celebrated documentary "Louisiana Story" commissioned by the Standard Oil Company and filmed by director Robert Flaherty. Complete with stunning cinematography and haunting musical scoring, this is a poetic tale of a



The Ostrovs funded the preservation of "Ball of Fire" (Howard Hawks, 1941) in honor of their daughter and granddaughters.



Ingrid Bergman in "Joan of Arc" (Victor Fleming, 1948).

young Cajun boy's interaction with the men who set up an oil derrick in his beloved bayou. Prints and videotape versions of the quasi-documentary have long been available to the public, but most were made before technology allowed for improved print quality. UCLA, in conjunction with two of the country's other leading archives, the Library of Congress and the Museum of Modern Art, created new preservation elements and prints that are sharper than ever before. The sound was digitally remastered from the original track elements.

A Who's Who of the world's finest directors, the Festival fare was helmed by Dorothy Arzner, Frank Borzage, Frank Capra,

Preservation funding provided by

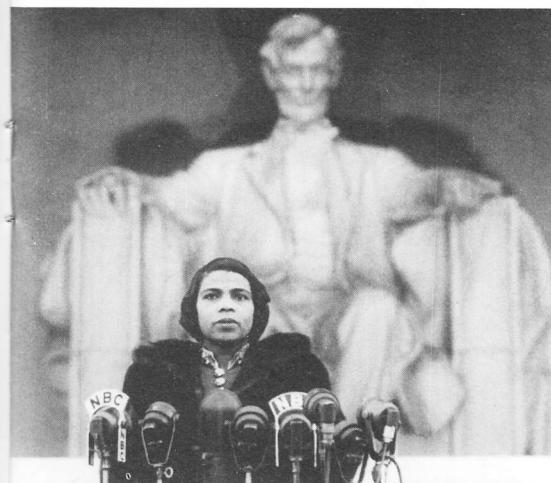
Dini and Les Ostrov

in honor of
their "ball of fire" Cindy Zoghi
and her little "balls of fire"
Arianna and Laila

John Ford, Howard Hawks, Ernst Lubitsch, Ida Lupino, Rouben Mamoulian, Josef von Sternberg, Raoul Walsh and Orson Welles. The talent featured was—naturally—stellar. Big stars like John Wayne, Humphrey Bogart, Gary Cooper, Irene Dunne and Barbara Stanwyck shone in some of their best pictures.

A cinema first like "Welcome Danger" (1929), Harold Lloyd's inaugural talkie, was paired with Lloyd's silent classic "The Freshman" as a tribute to UCLA Chancellor Emeritus Charles Young. There was plenty of great dialogue, including some frisky pre-Code talk in Arzner's "Working Girls" (1931). There were fascinating examples of art direction like that of Welles' 1948 "Macbeth" and breathtaking cinematography as in Capra's "Lost Horizon" (1937), the latter restored with the help of Sony Pictures Classics. At an evening sponsored by the Film Foundation in honor of the Hollywood Foreign Press Association, director Curtis Hanson ("L.A. Confidential") introduced two unique American independents, Ida Lupino's "The Bigamist" (1953)

Returns in Rare Form



Marian Anderson.

and Samuel Fuller's "Shock Corridor" (1963).

Preserved titles screened for the first time to UCLA audiences included "Evangeline" (Edwin Carewe, 1929); "Weary River" (Frank Lloyd, 1929); "Can't Help Singing" (Frank Ryan, 1944); "Eternal Love" (Ernst Lubitsch, 1929); "The Mysterious Dr. Fu Manchu" (Rowland V. Lee, 1929); "Nada Mas Que Una Mujer" (Harry Lachman, 1934); "No Dejes La Puerta Abierta" (Lou Seiler, 1933); "Servants' Entrance" (Frank Lloyd, 1934); "The Bigamist" (Ida Lupino, 1953); "The Enforcer" (Bretaigne Windust, 1951); and two silent dandies, "The Green Goddess" (Sidney Olcott, 1923) starring George Arliss and "Parisian Love" (Louis Gasnier, 1925) with "It Girl" Clara Bow.

The most exciting screening in the Festival was not a feature film, but a recreation of a live concert captured by Hearst Metrotone newsreels in 1939. The Easter Sunday concert by African American contralto Marian Anderson performing on the steps of the Lincoln Memorial was experienced in person by an estimated 75,000 people, and broadcast nationally on NBC radio to hundreds of thousands more. The Archive's recreation includes some of the best motion picture footage of the event including previously unreleased crowd scenes, close-ups of notables in the audience, an introductory speech by Secretary of the Interior Harold Ickes, and most of the concert itself. By using an NBC recording as a guide, Newsreel Preservationist Blaine Bartell and Assistant Newsreel Preservationist Jeffrey Bickel spliced together newsreel footage of Anderson, the crowd and various Washington, D.C. locales to evoke an

accurate impression of the event.

An expanded documentary on the event is planned by the Archive some time next year.

The Archive's television collection was represented by a thoroughly entertaining program of excerpts called "Dinah Shore: The NBC Years." Television Archivist Dan Einstein, in conjunction with Research Video, compiled a loving tribute of clips from the late 1950s and early 1960s that featured such guest stars as Frank Sinatra, Groucho Marx, Ella Fitzgerald, Carol Burnett and Dean Martin. Many of the excerpts were seen in NBC's trademark "living color" for the first time since their original broadcast. Presented in association with the Academy of Television Arts and Sciences, the evening also featured a panel discussion. Led by local TV legend Tom Hatton, the panel included Steve Allen, Pat Boone and producers Bob Banner and Bob Finkel, all of whom worked with Dinah on the show during those years.



Dinah Shore.

The Archive extends heartfelt appreciation to the funders who generously supported the preservation and restoration of the films in the Ninth Festival of reservation.

INDIVIDUAL DONORS ARE:

Robert Dickson, Jodie Foster, Hugh Hefner, Tom Murray, Dini and Les Ostrov, and David Stenn.

INSTITUTIONAL DONORS INCLUDE:

The Ahmanson Foundation, AFI Challenge Grants Program, AFI/NEA Film Preservation Grants Program, American Movie Classics, International Animated Film Society (ASIFA-Hollywood), AT&T, Canadian Club Classic, Joseph Drown Foundation, Le Giornate del Cinema Muto, the Maine Humanities Council, the Louis B. Mayer Foundation, National Endowment for the Arts, National Endowment for the Humanities, the David and Lucile Packard Foundation, the Silent Society of Hollywood Heritage, Inc., Sony Pictures Classics, and Warner Bros.

INDIVIDUAL EVENINGS IN THE FESTIVAL OF PRESERVATION WERE SPONSORED BY:

The Academy Foundation; the Dorothy and Carl Anderson Fund; the Film Foundation in honor of the Hollywood Foreign Press Association; the Ted Mann Foundation; and the Jack Skirball Film Archive Fund.

OUR THANKS ALSO TO THOSE WHO SUPPORTED THE FESTIVAL THROUGH TRIBUTE PAGES IN THE CATALOG:

American Movie Classics; Armstrong, Hirsch, Jackoway, Tyerman & Wertheimer; Cinetech; Creative Artists Agency; Hugh M. Hefner; the Kennedy/Marshall Company; Lightstorm Entertainment; Lucasfilm Ltd.; Nickelodeon; Panavision; Pro-Tek Film Preservation Vault and FPC Inc.; Republic Pictures; Turner Network Television; and Warner Bros.

Finally, Todd-AO Video Services contributed video transfers for a electronic press kit of highlights from the Festival, significantly extending the reach of our publicity to local broadcasters.

FIPSE Grant for Archival Education

The Archive has received a three-year grant of \$172,930 from the U.S. Department of Education's FIPSE (Fund for the Improvement of Postsecondary Education) program. The grant will fund the development and launch of a graduate-level Moving Image Archival Studies Program, in association with the Department of Film and Television and the Department of Library and Information Science. Three graduate seminars will be offered this year: Film Curation, Film Restoration and The Archaeology of the Medium. The Archive's Head of Research and Study Steven Ricci is project director; Gregory Lukow, who for many years has been prominent in the moving image archive field through his work at the National Center for Film and Video Preservation at the American Film Institute, has been hired as project coordinator. For further information, please consult the Archive Website at: <http://www.cinema.ucla.edu>.

Clara Bow Documentary

Hugh Hefner is making it possible for the Archive to participate in the production of a video documentary on silent movie star Clara Bow (the "It" girl). The documentary, due to be completed in 1999, is being produced by Timeline Films. UCLA will invest the bulk of Hefner's contribution (\$125,000) in the production, with some additional money going to cover University administrative costs. The Archive will receive future revenues from the documentary's sale and distribution. The project also allows the Archive to gain valuable experience in educational productions based on archival film materials.

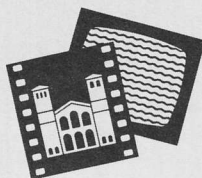


Clara Bow.

THE ARCHIVE COUNCIL

is the UCLA Film and Television Archive's annual support group. The Council takes a leadership position with the University in supporting the Archive's commitment to:

- ◆ Building a broadly representative collection of motion pictures and broadcast programming.
- ◆ Rescuing our endangered moving image heritage through film and television preservation and restoration.
- ◆ Advancing public understanding and appreciation of moving image media through screenings in Los Angeles and around the world.
- ◆ Supporting scholarly research, media production and publication.



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in the Archive Council is at the following levels:

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\$20,000 & up

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\$5,000

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\$2,500

PATRON
\$1,000

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302 East Melnitz
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AMC Preservation Festival

1998 marked the sixth year for American Movie Classics' fund-raising telethon to benefit Martin Scorsese's Film Foundation and the nation's archives. This year's Festival of Preservation, held in June, focused on war movies of the twentieth century. One of the featured films was Howard Hughes' "Hell's Angels" (1930), preserved by UCLA.

Laboratory-Archive Partnership Grants

The Archive will be the recipient of preservation laboratory services through the Laboratory-Archive Partnership Grants program being launched by the new National Film Preservation Foundation this year. The NFPF was created through the National Film Preservation Act of 1996 to spearhead the preservation of the nation's "orphan films," those not protected by commercial interests. In the first round of partnership grants, some twelve archives will receive either services or funding from fifteen laboratories or postproduction houses. UCLA's partner is NT Audio, which will assist us with re-recording a number of newsreel soundtracks.

Newsreel Screenings Funded

Starting in January and building in five yearly increments to a sum of \$25,000, the Ralph and Joan Goldwyn Newsreel Screening Endowment Fund will provide for an annual screening of newsreels at the Archive. Popular with a wide audience, newsreel material from the Hearst Metro-tone News collection will be featured at the biannual Festival of Preservation or at an independent screening during the alternate year.

Nothing's New—Except a Milestone

Nothing's New, a San Bruno shop devoted to classic movie and television videos and memorabilia, has been one of the Archive's most loyal supporters. The proprietors, Roger and Lourdes Hill, earmark a portion of each patron's membership fee for the Archive and have been making steady contributions for three years. Now membership has grown to more than 1,050 people, and the total donation has topped \$1,000—putting the Hills into the ranks of the Archive Council! It's an effective and imaginative scheme to demonstrate their support for preservation.

RODDY McDOWALL

The Archive's long-time friend and supporter Roddy McDowall died October 3. A child actor who is remembered for classics like "How Green Was My Valley" (John Ford, 1941), "Lassie Come Home" (Fred Wilcox, 1943) and "My Friend Flicka" (Harold Schuster, 1943), he went on to appear in an astonishing number of films (100 in all), as well as many television and stage plays, over a sixty-year career.

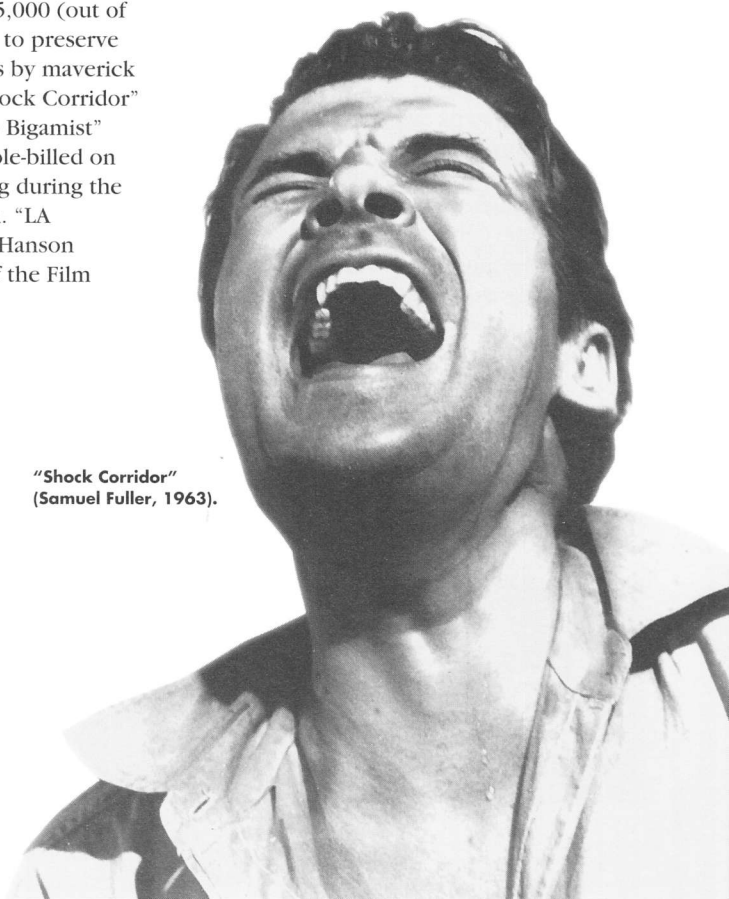
McDowall renounced film for the decade of the 1950s to work on the Broadway stage and on live television. In 1960, he had the rare distinction of receiving both a Tony Award for his role in Jean Anouilh's play "The Fighting Cock" and an Emmy for his part in NBC's "Night Without Honor."

Throughout his career, McDowall worked steadily, guest-starring in innumerable television series and dozens of television movies. His film credits include some of the most memorable films of the day—"Midnight Lace" (David Miller, 1960); "The Longest Day" (Andrew Marton, Bernhard Wicki, Ken Amakin, 1962); "Cleopatra" (Joseph Mankiewicz, 1963); "The Greatest Story Ever Told" (1965); "The Loved One" (Tony Richardson); "Inside Daisy Clover" (Robert Mulligan, 1965); "Planet of the Apes" (Franklin Schaffner, 1968) and its sequels; "The Life and Times of Judge Roy Bean" (John Huston, 1972) and "Funny Lady" (Herbert Ross, 1975). McDowall was also an accomplished photographer, who published collections of photographs in 1966 and 1989. Always active in the Academy of Motion Picture Arts and Sciences, he had recently become president of the Academy Foundation. He was also a Founding Member of the Archive Council at UCLA.

Hollywood Foreign Press Association

At its annual luncheon in July, the Hollywood Foreign Press Association announced a record donation of \$200,000 to the Film Foundation—the largest single award in HFPA's 56-year history. Director Steven Spielberg accepted on behalf of Martin Scorsese and the Film Foundation. Last year the Archive received \$75,000 (out of a total donation of \$100,000) to preserve two classic independent films by maverick directors, Samuel Fuller's "Shock Corridor" (1963) and Ida Lupino's "The Bigamist" (1953). These two films double-billed on August 21 in a special evening during the Ninth Festival of Preservation. "LA Confidential" director Curtis Hanson hosted the event on behalf of the Film Foundation.

"Shock Corridor"
(Samuel Fuller, 1963).



THE 1930s: Prelude to War

by Cornelia Emerson

The 1930s: Prelude to War" project, funded by the National Endowment for the Humanities, concluded in the summer of 1998. An important segment of UCLA's Hearst Metrotone News collection, documenting the events and conditions leading up to World War II, has been preserved and made available to the scholarly community and the public.

A Preservation Selection Committee composed of nationally-known film and newsreel scholars, twentieth-century historians and documentary filmmakers in addition to key Archive staff, met during intensive sessions for three years, in order to develop selection criteria for shaping this wealth of material. The archivists brought their technical expertise and experience of the Hearst Collection; the scholars contributed their knowledge of the historical period and insight into the academic use of newsfilm materials; and the filmmakers shared their familiarity with the use of archival footage in documentary production. The selection process was intellectually rigorous and meticulously documented throughout. The result of this careful decision-making process—a strong study collection, of the highest preservation quality.

The original plan was to preserve at least 113,400 feet, or 21 hours of film. Ultimately, we surpassed that goal by 32,603 feet, or 6 hours of film. Some of the additional footage requested by the Preservation Selection Committee was on India, Palestine and Singapore. Other material was preserved through funding sources such as the Ahmanson Foundation, the Joseph Drown Foundation and the David and Lucile Packard Foundation. All preserved material was then transferred to videotape.

The last year of the grant, 1997-98, was devoted to the preparation of finding aids and dissemination of materials. The preserved material was initially accessible through the Archive Research and Study



Children are evacuated from Madrid during the Spanish Civil War. (News of the Day, Vol. 8 No. 243, February 10, 1937).

Center. Sets of 30 VHS cassettes with the material arranged in chronological order were then produced to be made available at reasonable cost to cultural and educational institutions. The cassettes are accompanied by a study guide containing a detailed chronology of the period and a complete printed index to the tapes with concise descriptions of the topics covered.

For on-site viewing of "The 1930s: Prelude to War" material, please call the Archive Research Study Center, located at 46 Powell Library, at 310-206-5388 (310-206-5392 fax).

This valuable library is also available for purchase. For more information on how to order your own set of videotapes, consult the Archive's Website at:

<http://www.cinema.ucla.edu> or call the Commercial Services Department at 323-466-8559, or write for a brochure:

Commercial Services
1015 N. Cahuenga Blvd.
Hollywood, CA 90038

Shari Lewis

by Dan Einstein

The Archive is saddened by the death of Shari Lewis. Accompanied by her puppet friends Lamb Chop, Charlie Horse and Hush Puppy, the multi-talented ventriloquist, puppeteer, singer and dancer devoted herself to creating quality television programming for young audiences. She entertained generations of children and adults for over forty years. Lewis died on August 2 at the age of 65.

During the course of her long career, Lewis hosted a number of popular and award-winning television programs, including "The Shari Lewis Show" which aired Saturday mornings on NBC from 1960 to 1963, and "Lamb Chop's Play-Along," a staple of the PBS weekday morning lineup during the 1990s. Her most recent series, "The Charlie Horse Music Pizza," produced by KCET, debuted in January of this year. Winner of twelve Emmys, Lewis also received a Peabody Award, seven Parents Choice Awards, the Action for Children's Television Award, the John F. Kennedy Center Award for Excellence and Creativity, and the Rommie Award for her 1995 CD-ROM "Lamb Chop Loves Music."

Shari Lewis was a great friend to the UCLA Film and Television Archive and to the cause of television preservation. In 1985, she and her husband Jeremy Tarcher donated over one hundred kinescopes of "The Shari Lewis Show" to the Archive. In the early 1990s, they added a number of other programs to the Shari Lewis Collection, including episodes of "Shariland," "Shari & Me" and kinescopes of her appearances on such programs as "The Milton Berle Show," "The Steve Allen Show" and "The Pat Boone Show."

In remembrance of the generous and talented Shari Lewis, the Archive, in association with the Academy of Television Arts and Sciences, will present the December 22, 1962 episode of "The Shari Lewis Show" featuring Shari, Lamb Chop and Charlie Horse as part of the Archive Television Theatre's annual "Holiday Classics" program. The program, accompanied by Truman Capote's "A Christmas Memory," will take place on December 2 at the Academy's Leonard H. Goldenson Theater in North Hollywood.



Archive Home Page

Want to learn more about the Archive? Visit us at our new Website. You'll get up-to-date screening listings, plus information on our vast collections, world-renowned preservation program, stock footage licensing and more. Find us at <http://www.cinema.ucla.edu>.

COMING ATTRACTIONS

by Brian Garrido

Two countries, with vastly different cultures, will be featured in programming at the James Bridges Theater in January through April.

Japanese cinema, such as the last two years' retrospectives on Kenji Mizoguchi and Shohei Imamura, has always been a favorite of our programmers as well as Archive filmgoers. This time, the focus is on Japanese anime (or animation), which is made by some of the most innovative, provocative and creative animators in Japan. The Japanese anime program will be in three parts. The first part of the series from January 9-24 will focus on animation created for children; the middle, to open in March, on the romantic-comedy genre; and the third installment, in April, on the more techno-driven, adult-oriented and provocative anime.

If unfamiliar with anime, one needs to look no further than the early 1960s "Astro-Boy" created by Osamu Tezuka, or the late 1960s and early 1970s varieties "Speed Racer," "Marine Boy" and "Kimba the Lion." These shows were the first examples of anime that caught on stateside. Other more current examples of quality children's anime are "Sailor Moon," "Dragon Ball" or "Teknoman."

The second cinema series, called "Cinema Novo & Beyond," curated by Jytte Jensen of the Museum of Modern Art in New York City, is a look at Brazilian cinema from the 1960s through 1990s. The program, which runs through the months of February and March, will feature 25 to 30 features. The series will feature well-known Brazilian directors like Nelson Pereira dos Santos, Glauber Rocha and Ruy Guerra.



Astro Boy, by Osamu Tezuka.

CD Launch

On May 28, the Archive celebrated the launch of the CD-ROM "Executive Order 9066: The Incarceration of Japanese Americans During World War II." Produced and directed by the Archive's Head of Research and Study Steven Ricci, "EO 9066" was co-produced by the Archive and the Japanese American National Museum, and sponsored by Mitsui and Co. (U.S.A.), Inc. The CD-ROM is published by Grolier Educational. The collaboration between the Archive and JANM led to a highly successful production which "Library Journal" called "one of the most powerful and well-produced titles we've ever reviewed; it should be in every library in America." The CD-ROM also took second prize in its category in the 1998 Museum Publications Design Competition.

Steven Ricci also presented "Executive Order 9066" to a select group of UCLA supporters, the Chancellors' Associates, on June 8. On November 12, he is scheduled for a lecture demonstration of the CD-ROM at the Multicultural Center at the University of California, Santa Barbara.

The Sundance Collection at UCLA

Eight leading independent film companies—Fine Line Features, Gramercy Pictures, Miramax Films, New Line Cinema, October Films, Sony Pictures Classics, Strand Releasing and Trimark Pictures—have become Founding Donors for the Sundance Collection at UCLA.

Funded by a generous grant from the Ahmanson Foundation, the Sundance Collection at UCLA is a collaboration between the Sundance Institute and the Archive, dedicated to collecting independent film and other cinema existing outside the mainstream of studio production. This "living archive" will make work accessible to filmmakers and the general public through a range of activities including exhibition, research and study programs, and service to contemporary filmmakers.

First to donate films to the collection were New Line Cinema and Fine Line Features with eleven titles each, followed by Strand Releasing, Gramercy Pictures and October Films. Titles received to date for the Sundance Collection are listed in the "Motion Picture Acquisitions" section of "News and Notes" on p. 10.

In addition to receiving films from these Founding Donors, the Sundance Collection at UCLA will seek donations from independent filmmakers, producers and other sources. In another activity funded by the Ahmanson grant, the Archive will preserve a number of key independent films, as well as selected newsreel material from the Hearst Metrotone News Collection.

Hollywood and Europe

"Hollywood and Europe: Economics, Culture, National Identity: 1945-95," edited by Geoffrey Nowell-Smith and Steven Ricci, has been issued by BFI Publishing. (It is being distributed in the United States through Indiana University Press.) The book grows out of a pair of conferences on the relationship between Hollywood and the European cinemas, one held in late 1993 at the British Film Institute in London and the second held the following year in Los Angeles, co-hosted by the Academy of Motion Picture Arts and Sciences and the UCLA Film and Television Archive. A distinguished international group of media scholars pondered the complex history of mutual admiration and disdain, competition and cooperation between America and Europe in the arena of film. This is the third book published in the UCLA Film and Television Archive Studies in History, Criticism and Theory, which also includes "Before the Nickelodeon: Edwin S. Porter and the Edison Manufacturing Company" (published by University of California Press) and "The Mexican Cinema Project" (published by University of Texas Press).

NEWS & NOTES

by Cornelia Emerson, Jonathan Fabn and Donna Ross

Motion Picture Acquisitions

Summer additions to the Archive's motion picture collection included four 35mm nitrate reels of excerpts from Hearst Metrotone News and News of the Day issues (1931-1939), acquired for preservation from the American Film Institute and the Oregon Historical Society. A reel of nitrate camera negative for a film produced about Bell Laboratories' work with radar during World War II was received from AT&T Archives. As part of the recently established **Sundance Collection at UCLA**, Gramercy provided prints of "Before the Rain" (Milcho Manchevski, 1994), "The Usual Suspects" (Bryan Singer, 1995), "Fargo" (Joel Coen, 1996), "Four Weddings and a Funeral" (Mike Newell, 1994), "Shallow Grave" (Danny Boyle, 1994), "The Big Lebowski" (Joel Coen, 1998), "Go Now" (Michael Winterbottom, 1998), "La Haine" aka "Hate" (Matthieu Kassovitz) and "Twin

several silent 16mm features including "Behind the Front" (Edward Sutherland, 1926), "Dancing Mothers" (Herbert Brenon, 1926) and "The Primrose Path" (Harry O. Hoyt, 1925), both featuring Clara Bow, "The Drop Kick" (Millard Webb, 1927) and "Walking Back" (Rupert Julian, 1928). Silent shorts including "Sign of the Black Lily" (1913), produced in Italy, and a rare Pokes and Jabbs comedy from 1916 were also added. Half-inch VHS videocassettes were donated by **Warner Bros.** to commemorate its 75th anniversary; all contain original theatrical trailers and some include behind-the-scenes documentaries. Titles included "All the President's Men" (Alan J. Pakula, 1976), "Bullitt" (Peter Yates, 1968), "Dog Day Afternoon" (Sidney Lumet, 1975), "Cabaret," (Bob Fosse, 1972), "Strangers on a Train" (Alfred Hitchcock, 1951), "The Man Who Would Be King" (John Huston, 1975) and "A Streetcar Named Desire" (Elia Kazan, 1951).

Television Acquisitions

Recently, the UCLA Film and Television Archive has acquired a wide variety of television programming. From the **Walt Disney Company** came 35mm prints of two TV movies: 1975's "Love Among the Ruins" starring Katherine Hepburn and Laurence Olivier; and 1973's "The Nightstrangler" starring Darrin McGavin. Actress **Carol Burnett** donated VHS tapes of the entire run (274 episodes) of "The Carol Burnett Show" (CBS, 1967-78). On 1" tapes, from Calvada Productions, came 157 episodes of "The Dick Van Dyke Show" (CBS, 1961-65). Andrew Suskind contributed 2" tapes of ABC TV movies from 1967: "The Human Voice" with Ingrid Bergman and Jean Cocteau and "Dial M for Murder" with Lawrence Harvey. Also coming from Suskind were: "Dupont Show of the Month" (1958-59); "The Witness"; "Way Out"; "The Power and the Glory" with Laurence Olivier, Julie Harris and George C. Scott (1961) and "Mark Twain Tonight" starring Hal Holbrook (1967). **Hallmark Cards, Inc.** provided, on D2 tapes, several Hallmark Hall of Fame broadcasts: "Ellen Foster" (1997) with Julie Harris; "The Echo of Thunder" (1998) with Judy Davis; and "The Love Letter" (1998), with Jennifer Jason Leigh and Campbell Scott. From ventriloquist Paul Winchell came 16mm kines of many shows he appeared on in the early 1950s including "The Paul Winchell/Jerry Mahoney Show," "The Paul Winchell Show," "The Bigelow Show" and "The Speidel Show." **FX Networks** provided a Beta SP copy of

"FXM Shorts, The Final Cut," a collection of short films. From the Academy of Television Arts and Sciences came 330 programs on various media of the nominees for the "49th Annual Primetime Emmy Awards" and "The 13th Annual Television Hall of Fame Show." From frequent contributor Bob Thomas, on VHS tapes, came several shows including "The American Experience," "Just Shoot Me," "Frasier," "News Radio," "The Day Lincoln Was Shot," "Oklahoma City: A Survivor's Story," "Masterpiece Theater" and "Mystery." From Louis Becker came the TV movie "A Case of Rape" (1974), starring Elizabeth Montgomery. Finally, William Atkinson donated a 16mm kinescope of "The Dinah Shore Chevy Show" from 10/5/56, with special guests Frank Sinatra and baseball great Dizzy Dean.

Motion Picture Screenings

Loans of Archive preservation prints stretched internationally from Australia to Canada during Summer 1998. In June, the **Sydney Film Festival** screened "Meet John Doe" (Frank Capra, 1941), and the Brisbane International Film Festival in July and August screened Robert Flaherty's 1935 film "Legong" and the trailer from "Tabu." The Filmoteca Espanola in Madrid showed "I've Always Loved You" (Frank Borzage, 1946). The National Film Theater in London hosted a Veronica Lake Retrospective and featured Andre deToth's 1947 "Ramrod." In August, the 10th Annual Vancouver Queer Film & Video Festival screened "A Breath of Love" (Pat Rocco, 1969). Domestically, the northeast part of the country showcased Archive prints of "A Tale of Two Cities" (William Humphreys, 1911) for the **Domitor Conference** at the Library of Congress in Washington in June. In New York, the Museum of Modern Art screened "Louisiana Story" (Robert Flaherty, 1948); Anthology Film Archive ran the Laurel and Hardy title "Berth Marks" (1929); Film Forum screened several Vitaphone shorts; Cornell Cinema showed "Double Indemnity" (Billy Wilder, 1944); and the American Museum of the Moving Image played "God Told Me To" (Larry Cohen, 1976). In the western United States, the Paramount Theatre in Seattle ran "Safety Last" (Fred Newmeyer, Sam Taylor, 1923); the International Design Conference in **Aspen** presented "Body and Soul" (Robert Rossen, 1947); and the Gila Theater in Silver City, New Mexico screened "Salt of the Earth" (Herbert J. Biberman, 1953). At home in California, the Fine Arts Cinema in Berkeley screened Henry King's "Romola" (1925). In July and August, the **Stanford Theatre** in Palo Alto screened "Stagecoach" (John Ford, 1939), "The Scarlet Claw" (Roy William Neill, 1944), "One Hour with You" (Ernst Lubitsch, 1934), "Girl Shy" (Fred Newmeyer, Sam Taylor, 1924), "Movie Crazy" (Clyde Bruckman, 1932), "The Road to Utopia" (Hal Walker, 1945), "Notorious" (Alfred Hitch-

UCLA-ART

Need up-to-date program information? Call the UCLA-ART line at 310-825-2278, then press 4 for the Archive's film listings. The other menu choices will lead you to information on other arts programs at UCLA. Or if you prefer, call directly for the Archive's screening schedule at 310-206-FILM.

"Town" (Kevin Allen, 1997). Also received on behalf of the Sundance Collection from New Line Cinema were "Boogie Nights" (Paul Thomas Anderson, 1997), "Glengarry Glen Ross" (James Foley, 1992), "The Mask" (Charles Russell, 1994), "Menace II Society" (Allen and Albert Hughes, 1993), "Seven" (David Fincher, 1995), "Wag the Dog" (Barry Levinson, 1997) and "Torch Song Trilogy" (Paul Bogart, 1988). Prints of "Gentle Rain" (Burt Balaban, 1966) and "A Covenant with Death" (Lamont Johnson, 1967) came to the Archive from Warner Bros. UCLA Department of Film and Television faculty member **Gyula Gazdag** donated several features he directed in Hungary including "The Banquet" (1979), "A Hungarian Fairy Tale" (1987), "Lost Illusions" (1982), "Package Tour" (1984), "The Resolution" (1972), "Singing on the Endless Band" (1974), "Stand Off" (1988) and "The Whistling Cobblestone" (1971). A 16mm print of "The Woman in White" (Peter Godfrey, 1948) came to the Archive from the estate of John Abbott, an actor who appeared in the film. Archive supporter Robert Smith offered

cock, 1946), "Scarlet Empress" (Josef von Sternberg, 1934), "Here Comes Mr. Jordan" (Alexander Hall, 1941) and "If I Were King" (Frank Lloyd, 1938). As part of its Fashion in Film series in July, the **Pacific Film Archive** screened "Morocco" (Josef von Sternberg, 1930), "Scarlet Empress," (Josef von Sternberg, 1934), "The Affairs of Anatol" (Cecil B. DeMille, 1921), "Lady in the Dark" (Mitchell Leisen, 1944) and "Sabrina" (Billy Wilder, 1954). UC Santa Barbara showed the Harold Lloyd classic "Speedy" (1928) on July 12. The Animation Studies Conference hosted in August by Chapman University in Orange screened the George Pal titles "And to Think That I Saw It on Mulberry Street" (1944), "The 500 Hats of Bartholomew Cubbins" (1943), "Together in the Weather" (1946), "A Date with Duke" (1947), "Tubby the Tuba" (1947) and "Rhapsody in Wood" (1947). For its Anthony Mann Retrospective, the **American Cinematheque** borrowed "Thunder Bay" (1953). The Archive was represented at the Los Angeles Conservancy's annual Last Remaining Seats program in June by "Lost Horizon" (Frank Capra, 1937). The Los Angeles County Museum of Art's Preston Sturges Retrospective in August screened "Remember the Night" (Mitchell Leisen, 1940) and "If I Were King" (Frank Lloyd, 1938). **UCLA's James Bridges Theater** hosted "Strike Up the Band! George Gershwin on Film" in May showcasing some rare Archive titles including "Porgy and Bess" (Otto Preminger, 1959), "Rhapsody in Blue" (Irving Rapper, 1945), "The Shocking Miss Pilgrim" (George Seaton, 1947) and "Goldwyn Follies" (George Marshall, 1938). The Archive's 9th Festival of Preservation in August included some 33 features, dozens of newsreels, and more than 40 short subjects and cartoons (see related story, p. 4-5).

Commercial Services

The Commercial Services division has finished its most successful year ever, providing and licensing archival newsreel footage from the **Hearst Metrotone News** collection at a record pace. Footage has been seen regularly on a number of network, cable and syndicated television shows such as: "Access Hollywood," "American Justice," "ESPN Outside The Lines," "Hard Copy," HBO's "Real Sports With Bryant Gumbel" and "Tracey Takes On," ABC's "20/20" and "Nightline," "E! Mysteries And Scandals" and "True Hollywood Stories," PBS's "Nova," "Entertainment Tonight," "Oprah," NBC's "Tonight Show with Jay Leno" and "Dateline," "Unsolved Mysteries," and Comedy Central's animated series "South Park." Other news programs receiving footage were: "The NBC Nightly News with Tom Brokaw," "The CBS Evening News with Dan Rather," and PBS's "News-Hour with Jim Lehrer" and "ABC's World News Tonight with Peter Jennings." Locally, KCET licensed footage for its "**California's Gold**" program and "Visiting with Huell

Howser." Commercial Services continues to assist the popular A&E program "Biography," providing footage for shows on Ann-Margret, Mike Wallace, Gypsy Rose Lee and Raquel Welch. Lifetime's "Intimate Portrait" series used footage on Agnes Nixon. MTV's "BIOrythm" program researched and licensed footage on Martin Luther King. VH-1 received materials for two shows, "Behind the Music" on Ritchie Valens, and "Legends" on John Lennon. CNBC's "In Profile" series used Hearst footage for segments on Gene Roddenbury, J. Edgar Hoover, Marlon Brando and Jane Fonda. Greystone Communications tapped our archival footage on correctional facilities for a documentary entitled "The Big House: Folsom Prison." Commercial Services also went **global**, helping find footage for BBC Wales, London Weekend Television, OEG Austria, NHK Japan and SN Editel in France. Finally, ESPN Classic accessed our vast historical footage on baseball for its critically acclaimed documentary, "Roger Maris: Reluctant Hero."

Travel

In June Preservation Officer **Robert Gitt** traveled to George Eastman House in Rochester, New York to present talks on the history and preservation of color and sound. TFT Dean **Robert Rosen** attended the Prix Italia Forum (sponsored by Radiotelevisione Italiana) in Assisi, Italy in September. Programming Coordinator **David Pendleton** represented the Archive at the Toronto International Film Festival in September.

Staff Notes

The Archive welcomed several new staff members in the past few months. **Gregory Lukow**, formerly of the National Center for Film/Video Preservation at the American Film Institute, has brought his great expertise to the Archive to work on the new Moving Image Archival Studies Program and other projects. **Brian Garrido** joined the staff in August as Public Affairs and Sponsorships Coordinator. He replaces Elisabeth Greenbaum, who is now working at the PR firm Dennis Davidson and Associates. **Rob Stone** replaces Lucinda Wong as Client Services Coordinator in Commercial Services. Other additions are **Tony Chow** and **Arturo Castillo** who will work out of the Archive Research and Study Center. Several other employees have left the Archive in recent months. Denise Wilson is no longer Television Collection Assistant; Archival Assistant Mike Brosnan has moved to the Disney Channel; and Collection Services Assistant Peter Ervin has gone to New Line Cinema. Both Eric Aijala, Film Preservationist, and Martha Stroud, Assistant Film Preservationist, will be working at YCM Laboratory. Laura Kaiser, Research Coordinator at the Archive Research and Study Center, has a new job at the Grammy's. Congratulations and good luck to all.

UCLA FILM AND TELEVISION ARCHIVE STAFF

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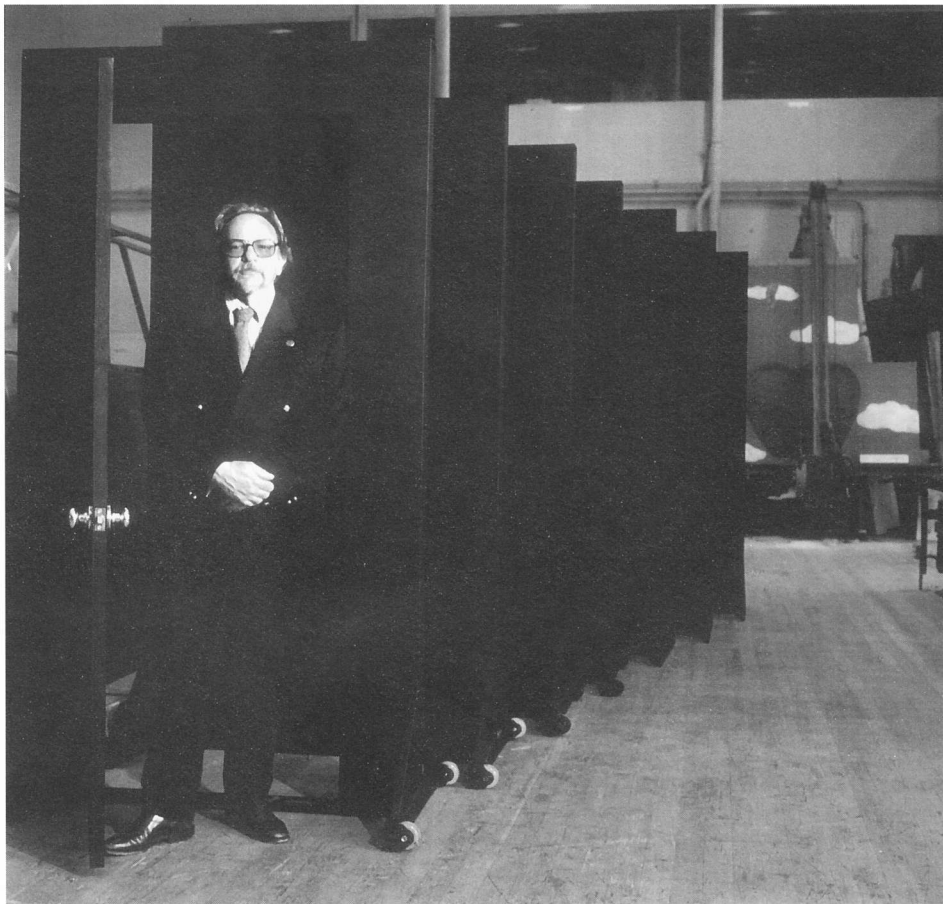
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ROBERT ROSEN NAMED DEAN



Dean Robert Rosen.

After an extensive national search, Robert Rosen became Dean of the School of Theater, Film and Television this August. He succeeds Gilbert Cates, who will remain a faculty member and director of the Geffen Playhouse.

Rosen has been director of the UCLA Film and Television Archive since 1975,

overseeing its growth from a small study collection to the largest university-based archive for moving image materials in the world. Since 1991 he has also served as chair of the Department of Film and Television.

"Professor Rosen is renowned in the international film and television community for his leadership and scholarship as a historian and film preservationist," said Chancellor Albert Carnesale. "He possesses the talent and experience necessary to move UCLA's already widely respected academic and research programs in theater, film and television to even higher levels of excellence."

Consistently ranked among the best in the nation, the UCLA School of Theater, Film and Television is unique in the world in that it brings together the disciplines of theater, film and television in one academic institution. The Archive and the Geffen Playhouse lend additional dimensions and prestige to the School.

"Bob Rosen, in addition to being an excellent film archivist and critic, is a devoted supporter and leader of our unique school," said Gil Cates. "I am delighted with Chancellor Carnesale's selection of Bob as Dean of Theater, Film and Television. I know he will do an outstanding job."

Rosen emphasized his excitement about his new job: "I am honored to be following in the footsteps of Gil Cates as dean and excited by the challenges of leading a great school to even higher levels of achievement."

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